**ENG 1202 – INTRODUCTION TO LITERATURE**

**INTRODUCTION**

In this course you will be introduced to the world of literature. As a student of English you must have studied literature, especially in English at a lower level than the present one. That means to some of you, what you are going to learn in the early part of this course may not be entirely new. There is therefore a need to bring your previous knowledge that you acquire in the course.

**DEFINITION OF LITERATURE**

It should be made clear from the onset that there is no one all-embracing definition of the term literature. You should also know that some of the definitions of literature given by scholars are largely according to their wealth of life experience within their locations. Let us consider literature both on its broad and narrow planes. Gyasi (1973) defined in its broad narrow sense as *anything that is written*, while Rees (1973) sees it in the narrow sense of *writing which expresses and communicates thought, feelings and attitudes towards life.*

**LITERATURE DEFINITION**

For us to really know what literature, is some more definition will be given:

- Moody (1987) wrote that *literature springs from our inborn love of telling a story, of arranging words in pleasing patterns, of expressing in words some special aspects of our human experience.*
- Boulton (1980) defined literature as *the imaginative work that gives us reactions, recognition, revelation and redemption.*
- Rees (1973) after describing what regarded as literature, summed up that literature *is a permanent expression in words of some thoughts or feelings and ideas about the world.*

All definition above definitions describes literature from different perspectives. Still, there are certain things that are common to them. They all recognize the fact that:

i. Literature is imaginative
ii. Literature expresses thoughts and feelings
iii. Literature deals with life experiences
iv. Literature uses words in a powerful effective and yet captivating manner
v. Literature promotes recreation and revelation of hidden facts.

**FORMS OF LITERATURE**

Forms are taken to mean mode in which literature is expressed usually, it is either oral or written form. The oral form predated the written one. The oral form is common to many in the Third World or developing countries of Africa that are not literature. This is the form of literature that is called *orature.* It is orally rendered and transmitted from generation to generation. Examples are the oral literature from your locality.

The written form of literature is that which has been reduced to writing. It is common among literate cultures. It is no wonder therefore that when the British colonialists came to Africa, they did not recognize our literature, which was mostly in the oral form.

**IMPORTANCE/FUNCTION OF LITERATURE**

- Entertainment function
- Educational function
- Therapeutic function
- Repository and propagator of culture
- **ENTERTAINMENT FUNCTION**

In the early societies, man identified the entertaining value of literature and therefore developed it. He composed poetry and sang songs while working in order to be relieved from the hardship of labour. In the evening after work, he gathered members of his family together around the family hearth to enjoy stories.

The modern man has continued tradition of entertaining himself through literature. Stories are now told in books and sold as short stories, novels and traditional tales.

Through the entertainment function of literature, we escape from our psychological trauma. The real life we experience everyday is tough and full of hardship as a result of misfortunes or failures. Literature provides the escape we seek by taking us away from the reality of our existence and mentally transporting us to another form of reality. When we read Tutuola's *The Palm Wine Drunkard* or Achebe's *Things Fall Apart* for example, we temporary forgte about problems of our real existence.

We are absorbed completely into the imagined reality of their fictional works. During our absorption in the fictive world of literature, we are unaware of the problem of our real world. The jilted lover temporary escapes from the pains of his disappointment. The student is distracted from thinking about exams, the businessman forgets about the unsuccessful venture and the sick man is made to think of things other than his pains. Temporary may enable man adjust to reality afterwards.

- **EDUCATIONAL FUNCTION**

Society values literature not only because of its entertainment function, but also because it is useful instrument of education. Literature has served as a means of education right from the earliest time and has continue to do so even today in its written form. The reason why society loves literature as a medium of education is that literature educates in a very subtle way. Unlike when educator gives instruction directly in the classroom or a parent sit down a child and points to the child in direct statement what is good and bad; literature teaches us in an indirect manner.

A story teller concentrate in regaling with his tale by making it as entertainment as possible it is only at the end after you have thoroughly enjoyed the telling of telling if of the tae that you may be told the purpose of the tale. The story teller may end his story by saying something like this '***This is why the tortoise's shell which use to be smooth and beautiful is today an ugly patch-work of broken pieces'.*** In the moral tales that teach social norms, the teller will conclude by saying something like this '*That is why it is not good to disobey our parents*' or *'**That is why is not good to tell lies or to steal.'***

- **THERAPEUTIC FUNCTION**

• **REPOSITORY AND PROPAGATOR OF CULTURE**

Literature is not only a data bank of language, it also performs the function of preserving and propagating culture. The cultural values of a people are encoded in their literature. The socio-political and moral ideals of people live in their literature. This is subtle way by which people perpetuate the cultural values through an unobstructed method. When you read Chinue Achebe's *Thing Fall Apart* for example, get to know the details of the cultural values of the traditional *Igbo* people better.

**GENRES OF LITERATURE:** (1). Prose (2). Drama (3). Poetry

**(1). <u>PROSE</u>** as one of the genres of literature is the most popular among the three. It is the most voluminous and its language is closest to the ordinary language of daily communication. It is relaxed, simple, and easy to understand and tend to avoid the use of too many figures of speech which create complexities in poetic text.

**SUBDIVISIONS OF THE GENRES OF PROSE:**

i. The short story
ii. The novella
iii. The novel

• **THE SHORT STORY –** with regard to the thematic scope, the short is least ambitious. It presents one or few episode. Such episodes however, carefully selected to represent the concern of the story adequately. Since the length of a short story is shorter than that of a novel, what is presented is done in such away as to ensure that all is important is told. The characters, subjects and themes must appear to us as fully developed. The story must complete in spite of the limitation of scope. With regard to language use, the short story writer aims at brevity and conciseness. In order to say as much as possible within the limitations of space imposed by the form, the short story strives to use language to express as much as possible in a compact way. More than any other form of prose fiction, the short story usually employs language figuratively, e.g. *The Madman* by Chinue Achebe.

• **THE NOVELLA –** The novella which is sometime called novelette by the French, the novest by the Russia, and the short novel by the English, is not so common. Novella is an *Italian* word for the intermediary prose genre between the short story and the novel in the language usage, the novella is not as strict as the short story nor as relaxed as novel. In volume, its thematic scope is broader than the short story but considerably less than that of novel. The novel focuses attention on more episodes and discusses these in greater detail than a short story, e.g. *The Stillborn* by Zaynab Alkali.

• **THE NOVEL –** is the most ambitious in its scope. It tries to be total and comprehensive in its coverage of the events and characters it presents in a story. We usually know everything about the major characters whose experiences are presented to us. While characters have a little room to develop fully in the short story or novella, characters in the novel often develop Considerably; sometimes, we see a character from childhood through adulthood and to old age. E.g. we have seen the entire life of *Okonkwo* in Achebe's *Thing Fall Apart.*

The novel is able to achieve its broadness of scope or coverage by having larger space for details. The novel does not impose on itself the strict discipline of the short story. The language of the novel is therefore relaxed, unhurried and most of the times simple. It does not present too much difficultly to the reader even though it occasionally uses figures of speech and other poetic elements.

**ASPECTS OF THE NOVEL**

- Theme
- Point of view
- Language
- Character
- Story and plots
- Narrative devices

We should note that these aspects are not exclusive to the novel alone. All of them are shared by other subgenres of prose and most of them are also shared by other genres of literature.

• **THEME** - is often interchangeably used with subject matter. If a distinction is to be made between theme and subject matter, the former means the central idea dominating a novel while the latter is the broad materials which make up the story and these will include the topic of the story, the character, the setting and the language. * Every writer writes with a purpose in mind. This is true of the novelist as well. A novelist writes a novel only because he wants to share his view on a particular subject with his readers. Thus, it is the view that the novelist wants to propagates that decides what he writes his story about, the type of characters he uses, the setting he places the characters, the nature of the language of the characters, the angle from which he tells the story, and the linguistic devices he employs in telling it. What all this amount to is that the theme of novel decides other nature of all aspects of the novel. The author does not usually announces the meaning of his story, he simply tells the story and allow you to decide what meaning lies behind the story.

• **CHARACTERISATION (CHARACTER)** - are the fictional persons whose stories a novel tells. They are usually more than one character in a novel. The major characters dominate the story and the other characters exist only to shed light on the major character. The major character in a novel often grows in age and maturity and constantly changes in response to new situation. He is complex in nature and not as predictable as the minor characters. Sometimes, a novelist does not just project one major character, but presents a number of equally important characters in his novel.

Achebe's *Thing Fall Apart* and Ngugi's *Weep not Child* are examples of novel with major character. While *Anthills of the Savannah* and *A Grain of Wheat* have many major characters.

Characterization (the way characters are presented) helps the reader to discover the meaning of a novel (theme). A study of the physical appearance, behavior and moral traits of *Okonkwo* in *Things Fall Apart* for example, shows that Africans were hardworking, proud responsible and courageous people before the coming of the white men.

• **POINT OF VIEW** - The angle from which a story is told is its point of view. Novelist often a different characters as a narrator. Except in case of autobiographical novel like *Camera Laye's The*

*The African Child.* The narrator and the author are to be distinguished. The narrator may be the main character in the story or merely a participants. He tells the story from first person point of view, using the first person pronoun 'I'. a narrator may not be involved in the story or even if he is, he may decides to tell the story from an outsider's point of view. He uses the third person's point of view, using the pronoun "he, she, they".

- **STORY AND PLOT** - the story is a novel is the narration of events in the chronological order of their actual occurrence. The artistic reorganization of the order of events for special effect is the plot. A novel begins not at the chronological order of events, but somewhere in the middle. The story then moves forwards or backwards in time depending on the purpose the author has for arranging events in the order he does. Mostly, the story is plotted so as to create suspense and maximize readers' enjoyment.
- **SETTING** - the setting of a novel refers to:
  (a). The time in which the story is set, and
  (b). The geographical location of the action

Except we identify both these aspects of setting, we may miss a vital area of the meaning of a given novel. It makes a lot of difference, for example, if an African novel was written in the early sixties or early eighties or whether the actions of the novel were located Southern Africa or West Africa.

- **LANGUAGE** - The genre of prose fiction uses language that is close to that of daily speech, thus the novel is easily assessable to readers. However, we might be misled by the simplicity of language to think that novels present literal or surface meaning only to the reader. There is always which is not evident to every reader. This indicates that we should read carefully to detect any hidden meanings in a novel.

Similarly, the novel refrains from the metaphoric complexity of the poetry, it does use all the figures of speech and even some forms of imagery that we often associate with poetry. The difference is that poetry uses them in a heavily concentrated manner, whereas the novel uses them in more relaxed manner. Some prose works especially the short story employ the usual poetic devices to create what is often referred to as poetic prose.

- **NARRATIVE DEVICES**

**DRAMA: DRAMATIC FORMS**

Drama is a genre of literature like prose and poetry. It is designed solely for presentation in the theatre by actors who perform the specified actions and utter the dialogues indicated in the dramatic work. It is usually written in verse form and therefore more related to poetry than to prose. In the book, the *Anatomy of Drama* appropriately describes it as *Literature that walks and talks before our eyes.* It can only be fully realized as literature when presented physically on stage.

**FORMS OF DRAMA**

There are three (3) forms of drama
(1). Tragedy (2). Tragi-comedy (3). Comedy

We have many more adjuncts within the three broad areas. For example in **comedy**, we have romantic comedy, comedy of manner, comedy of morals, comedy of institution. However, we will pay much attention only to the three forms.

**(1). TRAGEDY –** according to *Aristotle* tragedy *is an institution of an action that is serious, complete and of certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate part of play, in the form of action, nor of narrative, though pity and fear effecting the proper purgation of these emotions.*

In other words *tragedy* is a drama, in prose or verse, which recounts an important casually related series of events in the life of a person of significance, such events culminated in to an unhappy catastrophe. *With this definition will we surely recall the contents of some plays such as *Macbeth, Othello* and *Romeo and Juliet* by William Shakespeare, the *Strong Breed* by Soyinka, and *Wedlock of the Gods* by Zulu Sofola.

**(2). TRAGI-COMEDY** - as the name implies, is a play that mixes tragic and comic elements in its plot. Some people see tragi-comedy as more realistic kind of drama than tragedy and comedy. According to the life is more a tragic-comedy than completely tragic or comic. They argue that our normal daily experiences reveal in the same community death and birth success and failure go simultaneously.

In tragi-comedy, the action depicting the theme and the tone are serious just as in tragedy and they gradually lead towards tragic end. But suddenly, through a stroke of good luck the tragic course is diverted into a happy end.

An examples of this kind of drama is Shakespeare's *Mechant of Venice.* The play begins with *Antonio,* the main character, losing all his ships at sea and his life handing on the balance at the mercy of *Shylock* to who he owes a lot of money. But at the point *Shylock* was about to exert the terms of his bond from *Antonio's* heart, news came to the courtroom to the effect that *Antonio's* ships were not lost after all. The near tragedy is at once resolved into comedy.

**(3). COMEDY -** is a kind of drama that ends happily. As we read or watch the drama we are assured that not harm will come to the characters. There are number of minor types of comedy as follows:

**i. Romantic Comedy -** it was popularized by *Shakespeare.* The plot is best on the love affairs of beautiful and idealized heroines. The love affairs is often not smooth but like comedy, we assured that things will work out well. *As you like it* and *Midsummer Night's Dream* by Shakespeare are examples of *romantic comedy*.

**ii. Satiric Comedy -** as the name implies, it is designed to satirize violators of social conventions and moral. For instance in *Trails of Brothers Jero* by Soyinka, the religious charlatan, Brother Jero is satirized for his spiritual, financial and moral exploitation of people who fall into his trap. Aslo satirized are his gullible followers whose stupidity permits Jero's action.

**iii). The Comedy of Manner -** it deals with the life of gentlemen and ladies who live a pattern of life of leisure. They live a pattern of life that is highly artificial and polished.

**DIFFERENCES AMONG THE THREE GENRES OF LITERATURE**

For us to distinguish among the genres of literature, we need to discuss it base on the three headings:

1. Distinction base on the language use.
2. Distinction base on the thematic scope
3. Distinction base on the nature of literary elements

**1. DISTINCTION BASE ON THE LANGUAGE USE**

The approach to the language use is one of the factors distinguishing among the three genre of literature.

The language of prose is closes to the ordinary language of daily communication. It is relaxed, simple, easy to understand and tends to avoid the use of too many figures of speech which create difficulties in poetic texts.

By contrast, the langue of poetry is highly compact. It is extremely compressed and tends to use sentences in which some words or phrases have been left out. Meaning is not express directly, but indirectly through the use of imagery and figures of speech such as irony, metaphor, simile, hyperbole and personification. Even the sounds of words are carefully controlled in poetry to achieve specific effects through the devices such alliteration, consonance, assonance, repetition, onomatopoeia and rhyme.

As a result of this meticulous attention which the poet pays to every aspect of language usage, poetry is usually complex and difficult to understand. Thus contrast with the language of prose.

Drama use either prose or poetry. But even when it uses poetry, language is not as rigidly controlled as in the case of pure poetry and verse as a medium of expression.

Therefore, to compare the language of prose and poetry is to consider degree of disciple exercise over language. In extreme cases the most disciplined and difficult is the language of poetry and the least disciplined and easiest to understand is the language of prose. But we have poetic prose and prosaic poetry which seem to make the differences in forms less important.

**2. DISTINCTION BASE ON THE THEMATIC SCOPE**

Two factors explain the differences that we generally observe in the size of the major genre of literature, with prose being the most voluminous and poetry the least voluminous. This related to the attitude of language usage. Since poetry aims at maximum economy and conciseness in language usage, it manages to say much in a few lines. But prose is not discipline with aspect to the words economy; it ends up saying little in many words.

However, even when the language of prose is concise and economical, it still remains more voluminous than poetry. The reason for this is because of the thematic scope, this means the extent to which the subject matter has been treated.

In this respect, the most ambitious in the coverage of subject matter is prose which aims at telling a full and completed story about the life and characters. On the other hand, poetry is the least ambitious in the coverage of the details of a subject matter.

A poem is usually concentrates on an episode and sometimes only on a fleeting emotion in the life of a man. Consequently, a much space is required for a poetic composition, because poetry rigorously economizes words.

**3. DISTINCTION BASE ON THE NATURE OF LITERARY ELEMENTS**

There are certain elements like story, character dialogue, plot, action, figurative language and sounds devices which all genre of literature have in common; however, these elements are not used in the same degree by all the literary genres.

For example, prose relies on the elements of story and character more than the other. In fact, prose cannot exist if it has no story to tell. The story in novel cannot exist of itself except it is about some characters.

Although, drama always has characters and a story to tell, these are not as important for this genre as dialogue and action are. If you remove the last two elements from a play, it will cease to be a play. What make a play distinctive are usually the dialogue and the action. It is dialogue between the characters which reveals the story, the personal traits of the characters and the development of the action. If actors on a stage say nothing to one other or do nothing by way of action, there will be no drama.

On the other hand, poetry may sometimes tell a story about a character who may engage in dialogue and some actions, these elements are of little important to its existence which is predicated on the figurative use of language and the exploitation of the elements of sound and rhythm. If these two elements are taken away, poetry will be no more than a bad prose.

**INTRODUCTION TO POETRY: Poetic Forms and Techniques**

Poetry is the oldest form of literature. This is because in the pre-literate societies, man expressed himself in a poetic form when he hummed, snag dirges and recited ballads. In traditional African context various forms of oral renditions such as funeral songs, work songs, birth songs, hunting songs, and praises songs are all classified as oral poetry. But in the context of this course we are mainly concern with the written form only

Poetry is defined by many scholars according to their own perception of the term.

S.T. Coleridge, one of the *Romantic poets* of the 19th Century, defined poetry as ***the best words in the best order.***

William Wordsworth defined it a ***a spontaneous overflow of power feelings.*** The Oxford Advanced Learner's Dictionary of Current English defined *poem* as ***a piece of creative writing in verse form especially one expressing deep feeling or noble thought in beautiful language composed with the desire to communicate an experience.*** These definitions consisted the nature and function of poetry.

**FORMS OF POETRY** - There are various forms of poetry, among them we shall examine the following: ***** Sonnet ***** Elegy ***** Ballad ***** Epic ***** Ode

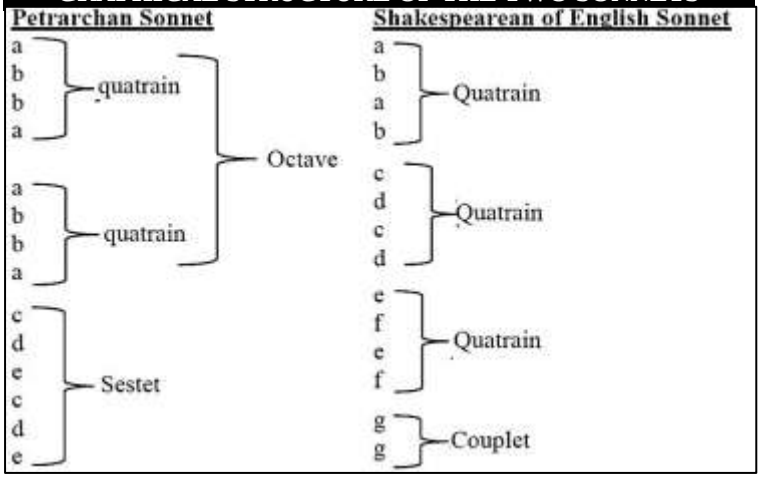
**SONNET** – is a fourteen line poem with a definite rhythm scheme. There are two major types: (1). Petrarchan sonnet, and (2). Shakespeare sonnet

**(1). PETRARCHAN SONNET** - Named after fourteen century Italian Poet Petrarch, is distinguished by its structure. It has two parts, the *octave* made of eight lines and the *sestet* made of six lines. The ***octave*** has a rhyming scheme of **abbaabba** and the ***sestet*** has a rhyming scheme of **cdecde.** A problem us usually stated in the ***octave*** and in the ***sestet*** the problem is resolved.

**(2). SHAKESPEARE SONNET -** names after the sixteenth century English dramatist and poet William Shakespeare, has a different structure from that of Petrarchan sonnet. It has an arrangement of three ***quatrains*** and a ***couplet*** with rhyme scheme of **abab/cdcd/efef/gg.** The ideas

Presented in the sonnet are communicated logically from one *quatrain* to the other. The *couplet* resolved the arguments.

**GRAPHICAL STRUCTURE OF THE TWO SONNETS**




**ELEGY** - is a poem of meditation and lamentation. It is a highly pathetic poem used to arouse pity. It is important to take note of the general characteristics of an elegy.

- A sad tone,
- Eulogy to the activities of the dead man when he is alive
- The elegiac question which the mourner poses to the gods for their nonchalant attitudes in protecting the dead man,
- The cause of the death is stated.
- General discussion on the futility of the dead man's life.
- The last honor is paid to the dead.

There is important type of elegy called ***pastoral elegy***. It has more formalized outline than the ordinary elegy.

**THE BALLAD** - is a narrative poem that tells a story. It has affinity with folk songs in many cultures all over the world. In African oral literature some of what we call traditional poems belongs to this category. The *ballad* is an anonymous composition consequently it belongs to a whole of community. But individuals can render a *ballad* with additional embellishments.

The length of a *ballad* stanza many vary from an unspecified number of lines to *quatrain* or two line *stanzas.* The rhyming scheme is usually **abcb,** there may be variation. Other features of the *ballad* are: simplicity of language, repetitions and refrains which help its musical nature.

**THE EPIC** - is defined as ***a long narrative poem on a great and serious subject, related in an elevated style, and centered on a heroic figure on whose actions depends the fate of tribe, a nation or the human race.*** We have two kinds of epics: (1). The primary epic which belongs to oral tradition, and (2). The secondary epic which belongs to literary tradition

**THE ODE -** is a kind of lyric poem, treating a serious subject written in an elevated style with an elaborate stanza structure. It is usually written to honor or praise somebody or something. There are three types of Ode: **(1) The regular or Pindaric ode**

**(2) The horatian or homosrophic ode (3) The regular ode**

The ***Regular*** or ***Pindaric*** *Ode* was established by Geek port Pindar, who had his odes modeled on the songs by the chorus in Greek drama. The stanza of his odes were structured in sets of three:

**(a). strophe (b). antistrophe, and (c) the epode.**

**TECHNIQUE OF PEOTRY**

Technique mean the methods which a poet uses to realize his content. Therefore we shall discuss the technique of writing poetry under the following headings: (1). Imagery (2). Diction (3). Rhythm (4). Sound These constitute the building block of every good poem.

**(1). IMAGERY** - this is the most important among the element of poetry. The word *imagery* is derived from the *image* that is *picture.* The poet creates a mental picture in a poem of what we can see, feel, touch, smell and hear. A poet can also paint the pictures of things that never happened in our mind's eye through *imagination.* The clearer the poet's picture of what he is writing the better he achieves his purpose in a poem.

The poet uses figures of speech to create imagery. Some of the most important ones are: *metaphor, simile, personification* and *symbol.*

*** <u>Metaphor</u>** - this is a direct comparison. What is compared to some other thing is called the *tenor* and the thing with which is compared is the *vehicle*. In the other words we say A is B. e.g. Maryam is a rose. Maryam is the *tenor*, is given the direct attributes of the rose, which is the *vehicle.* The image evoked here is the beauty of the rose.

*** <u>Simile</u>** - is an indirect comparison introduced by *like* or *as*. This instead of saying A is B as in ***metaphor***, we say A is like B, we can say ***Maryam is <u>like</u> a rose.***

*** <u>Personification</u>** - is the transfer of human qualities to inanimate objects. E.g. *the wind sobbed in the trees.*

*** <u>Symbol</u>** - is a literary device where we have something which represents something else outside it. E.g. *Cross* is a symbol of suffering, *white* for peace, *red* for danger.

**(2). DICTION -** simply means the choice of words. A poet is often very conscious of the words he chooses. The prose writer uses many words the poet does not has such freedom. He uses fewer words and thus chooses words that can carry extra load of meaning. He looks at the two level of meaning; *denotative* and *connotative* levels. The *denotative level* is the literal or surface meaning of a word. The *connotative* meaning is the figurative or underlying meaning of a word. E.g. the word *snake*

**(3). RHYTHM -** Another and more obvious way to create a pattern among the various lines of a poem is by the use of rhyme, or identity of sound. Most poems make use of end rhyme—that is, identity of sound at the ends of lines. Rhyme is established between two or more words or phrases in respect to the vowel of the last accented syllable and to all the sounds following this vowel. Thus, for example, lines rhyme if they end in ***oar*** and ***more***, or in ***table*** and ***fable***, or in ***tenderly*** and ***splendidly***.

**(4). SOUND** - the quality or coloration of sounds has much to do with the effect of a line or of a poem in ways that have not been fully investigated. ***Harsh*** sounds, for instance, like the word harsh itself, may suggest pain or effort; soft ones, like the word ***pure***, may suggest joy or peace. Specifically, however, the patterns resulting from resemblances between vowel and consonant sounds are based upon traditional or conventional interpretations.

**I WILL PRONOUNCE YOUR NAME**

- Sedar Leopold Senghor

- This is a love poem, in which Senghor celebrates or announces his love for a young African, by the name, Naett, to who he dedicates the poem. Senghor verbalizes his profound feelings, admiration and respect for Naett, with no fear of contradiction.
- I will pronounce your name, Naett,
- I will declaim you Naett,
- Naett, your name is mild like cinnamon,
- It is the fragrance in which the lemon grove sleeps
- Naett, your name is the sugared clarity of blooming coffee trees,
- And it resembles the savannah, that blossoms forth under the masculine ardour of the midday sun
- Name of dew, fresher than shadows of tamarid,
- Fresher even than the short dusk, when the heat of the day is silenced,
- Naeet, that is the dry tornado, the hard clap of lighting
- Naett, coin of gold, shining coal, you night my sun
- I am you hero, and now I have become yoour socerer, in order to pronounce your name.
- Princess of Elissa, banished from Futa on fatefull day.

## THE CASUALITIES

***- J.P. Clark***

1. The casualties are not only those who are dead
2. They are well out of it
3. The casualties are not only those who are dead
4. Though they await burial by installment
5. The casualties are not only those who are lost
6. Persons or property, hard as it is
7. To grope for a touch that some
8. May not know is not there
9. The casualties are not only those led away by night
10. The cell is a cruel place, sometimes a haven
11. Nowhere as absolute as the grave
12. The casualties are not only those who started
13. A fire and now cannot put out
14. Thousands are burning that have no say in the matter
15. The casualties are not only those who are escaping
16. The shattered shall become prisoners in
17. A fortress of falling walls
18. The casualties are many, and a good member of well
19. Outside the scenes of ravage and wreck
20. They are the emissaries of rift
21. So smug in smoke-room they haunt abroad
22. They do not see the funeral piles
23. At home eating up the forests
24. They are wandering minstrels who
25. Beating on the drums of the human heart, draw the world
26. into a dance with rites it does not know
27. The drums overwhelm the guns...
28. Caught in the clash of counter claims and charges
29. When not in the niche others left
30. We fall
31. All casualties of the ward
32. Because we cannot hear each other speak
33. Because eyes have ceased the face from the crowd
34. Because whether we know or
35. Do not the extent of wrongs on all sides
36. We are characters now other than before
37. The war began, the stay-at-home unsettled
38. By taxes and rumours, the lotters for office
39. And wares, fearful everyday the owners may return
40. We are all casualties
41. All sagging as are
42. The cases celebrated for kwashiorkor
43. The unforeseen camp-follower of not just our war

### ANALYSIS IN J.P. CLARK'S CASUALTIES

### SIMILE

Simile it is the used to compared things by using of like and as, e.g. *Nowhere as absolute as the grave* (Line 11)

*All sagging as are* (Line 41)

### IMAGERY

Imagery is used of word to involvement picture in the reader's mind; they are word to over sight, feeling, test and smell, e.g.

*The casualties are not those who are dead* (Line 1 and 2)

### ALLITERATION

Alliteration means repetition of conscious sounds in a line of a poem, e.g.

- *A fortress of falling walls* (Line 17)
- *So smug in smoke rooms they haunt abroad* (Line 21)
- *Caught in the class of counter claim and charges* (Line 28)

### PERSONIFICATION

Personification is the transfer of human qualities to inanimate objects, e.g.

- *The drum of the human heart, draw the world* (Line 25)
- *Into a dance with rites it does not know* (Line 26)
- *Caught in the class of counter claim and charges* (Line 48)
- *The cases celebrate for kwashiorkor* (Line 42)

### ANAPHORA

Amphora is a devices used of conscious repetition pattern. It is a sound devices, e.g.

*The casualties are not only these who are dead* (Line 1 and 2)

## WEDLOCK OF THE GODS

Wedlock of the Gods is a classical piece of African literature that tackles the subject of taboo and arranged marriages within the traditional context of pre-colonial Africa. This play is a passionate and ultimately devastating exploration of love, culture, gender politics, superstition and women's rights.

Wedlock of the Gods is a tragic drama that has its roots in the ritual of death and mourning. A young girl is given away in marriage to a man whom she neither knows nor loves. However her parents need the dowry money to cure her very sick brother. When the man dies unexpectedly the young lady is expected to mourn for three months and then following in the custom of verification to marry her dead husband's brother.

Examples, where ANWASIA stated - ***Ogwoma, our people say that a man's daughter is the source of wealth to him***. [*Your parents needed the money for a very expensive sacrifice for your brother whom sickness almost killed. You should have been happy that your money saved the life of your own brother*].

The young woman bewildered by this, rebels in the face of age old custom and tradition. She clings on desperately to the man she has always known and loved, a man she was never allowed to marry. Their relationship is a slap in the face of tradition and one that can only result in dire consequences. However their passion is a torrent of tumultuous love that sets to do battle against age old customs. What would be the consequences of such a defiant act of rebellion? A rebellion that is rooted in a deep and passionate love, a love that ultimately transcends imposed dogma, a love by that by its very nature cannot be of this world and can only be a Wedlock of the Gods.

### SUMMARY OF TRADITION LESSONS IN ZULU SOFOLA

1. Women's honor equated with name and humility (sense of shame).
2. Bride price/bride wealth is a source of income.
3. Aversion to breaking taboos; defiance social stigmatization.
4. Interfamilial adoption of widows.
5. High expectations for child birth.
6. Family/community comes first.
7. Mourning and purification period must be observed.

## PAST QUESTION PAPER (2016/2017 SESSION)

Q1. List and explain the seven aspects of the Novel

Q2. Using examples, distinguish between **PROSE** and **POETRY**

Q3. Examine the approaches taken by Ramatoulaye and Aissatou when their husband took a second wife in the novel **'So long a Letter'** written by Mariam Ba.

Q4. Poverty is seen as the cornerstone of the play **WEDLOCK OF THE GODS** written by Zulu Sofola. Discuss.

5. Discuss the theme of cultural conflict in the **poem 'PIANO AND DRUMS'** written by Gabriel Okara